

Frederick Bannister in association
with Robert Stigwood presents

THE BEE GEES on tour

with 15 piece orchestra directed by Glyn Hale

PLUS ALAN KENDALL — LEAD GUITAR/BASS
DENNIS BRYON — DRUMS

SUPPORT ARTIST
Jimmy Stevens

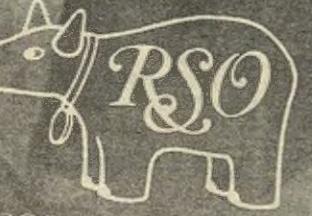
Tour Dates

JUNE

- 10 BIRMINGHAM TOWN HALL
- 12 NEWCASTLE CITY HALL
- 13 EDINBURGH USHER HALL
- 14 LEICESTER DE MONTFORT HALL
- 17 TORQUAY PRINCESS THEATRE
- 18 BRIGHTON DOME
- 20 LEEDS TOWN HALL
- 22 PLYMOUTH ABC
- 24 LONDON PALLADIUM
- 25 LONDON FESTIVAL HALL
ROYAL COMMAND CHARITY

Jimmy Stevens Album 'Don't freak me out'

ATLANTIC
K40414



RECORDS AND TAPES
MARKETED BY POLYDOR

RECORD MIRROR, JUNE 9, 1973

SCAFFOLD

Fresh Liver. — (Island ILPS 9234). A quite remarkable album, with Messrs. Gorman, McGear and McGough in brilliantly sparkling form. They perform in a variety of moods, guises and disguises — and all sort well-known, not to sorts of well-known, not to say notorious, characters Troy, Jimmy Helms, Neil Innes, Andy Roberts, Zoot Money, to name but quite a few. Includes WPC Hodges, Nuclear Band, Psychiatrist, Fagorl and, almost inevitably, Knickerbocker. Splendid entertainment.

JAMES BROWN

Black Caesar. — (Polydor 2490 117). Soul brother Jim wrote and performed the score for the movie Black Caesar and one track, Mama Feelgood features the sensationally sexy voice of Lyn Collins. Titles include Blind Man Can See It, Make It Good To Yourself, White Lightning. Movie stars Fred Williamson. A patchy but unusually compelling score.

EDDY ARNOLD

So Many Ways. — (MGM 2315 209). Country stylist who has had a fair share of middle-of-the-road pop success. Accompanied by the Mike Curb Congregation — and with some excellent Don Costa arrangements for sentimental slabs like If The Whole World Stopped Lovin', Among My Souvenirs and My Son I Wish You Everything.

THE PERSUADERS

The Persuaders. — (Atlantic 40476). Soul group comprising John Tobias, William Holland, Douglas Scott and Thomas Lee Hill — and they go for some very adventurous harmonies, specially in the lower register. Hard to fault the general performance and production, but there's a shortage of real distinctiveness in the sound.

JIM REEVES

Talkin' To Your Heart.

— (RCA Victor INTS 1425).

Sentimental and dramatic — but with Jim speaking, not singing. He talks his way through a series of stories, with a sort of heavenly choir filling in the gaps. It's mawkish in parts, but fans will positively revel in this new approach by a dark-brown voice.

SPRINGFIELD REVIVAL

Highlights. — (Polydor 2383 209).

This trio look set for the big time after a slightly hesitant start. They are building popularity right round the world — that's Donna Jones and that surprisingly big voice and cohorts Mick Flynn and Ray Martin. This album will build further the group's reputation. Material from a variety of sources, none better than the Osmonds Down By The Lazy River and Tom Paxton's eloquent Peace Will Come. Point is that the trio can handle any kind of material; handle with care and professionalism. A very good sensitive album.

JOHN SPEEDY KEEN

Previous Convictions.

(Trace 2406 105).

Among this man's past record is a period spent — short term though — with Thunderclap Newman. It was undoubtedly Speedy who contributed much to that line up, and carries through a lot of the feeling they created on this album.

JOHN LEE HOOKER

Slim's Stomph (Polydor 2310 256).

Blues material, with John Lee working as Texas Slim — material from 1948, and standing up well to the journey through time and the subsequent remastering by Polydor last year. There's a lot of musical strength, and this is a fine first collection. There's soaring strings, some great guitar, both electric and acoustic, and Mr. Keen's own very distinctive vocalising: Sometimes backed up by such notables as Rosetta Hightower and Doris Troy.

YES

Yessongs (K60045). Already in the charts, not surprisingly. This is the triple album package recorded live, and selling for the price of two albums. It's particularly good in that it includes all the Yes favourites linked together, and the mix brings out clearly all that is happening throughout — for those interested in arrangements it's easy to follow here. Your Move has a good vocal sound, particularly, and the clarity on guitar and drums in Long Distance Runaround is superb. And You and I also works well, along with an impeccable performance from Steve Howe on Mood For A Day. Excellent stuff — I just found the mix a little strange in parts.

MIRRORPICK-UPS

Mike Hennessey, Mitch Howard, Peter Jones, Val Mabbs, Rick Sanders

Classic from Gary



GARY GLITTER

Touch Me (Bells 222) O.K. all you boppers, dancers, disco freaks and groovers, here's one you can all get your rocks off to. It's a powerhouse album that builds from a familiar toe-tapping, shake-a-tail-feather opening (Touch Me) and really gets into top gear on his controversial song Happy Birthday. Gary really shows he knows where rock 'n' roll writing is at with his "look out birthday baby here I come — I've got a BIG surprise for you." That track alone is sure to be an all time classic for sixteen year-olds this summer. And there's more of those glittery songs that insist you dance plus some oldies but goodies like, To Know You Is To Love You, Money Honey and Lonely Boy. Buy it.

P. H.

J. Geils have a real party

THE J. GEILS BAND:

Bloodshot (Atlantic K 40479). It seemed like a bit of a drag to find (Ain't Nothin' But A) House Party opening an album by this already somewhat renowned band of white musicians. But really, give them a listen, and they'll convince you just how valid it is. Their own — Peter Wolf (if you can believe that) / Seth Justman composition — Struttin' With My Baby really sounds like an old blueser, but with the kick of Atlantic '73 well injected. Hold Your Loving is a great rocker, hand clapping sound, and one of my great likes has to be the reggae styled Give It To Me.

DR. TELENY'S IN CREDIBLE ORCH:

Goodbye To All That (United Artists UAS 29433). Tracks like Don't Let The Stars Get In Your Eyes, and Little Drops of Silver (by the English Murray-Callen team) underline the basic simplicity of style of the ?? Rose Marie man . . . and the reason why he does sell-out business on every tour of Britain.

SLIM WHITMAN

I'll See You When. — (United Artists UAS 29433). Tracks like Don't Let The Stars Get In Your Eyes, and Little Drops of Silver (by the English Murray-Callen team) underline the basic simplicity of style of the ?? Rose Marie man . . . and the reason why he does sell-out business on every tour of Britain.



TOM JONES

The Body and Soul Of . . . (Decca SKL 5162).

The days have passed where Tom can be merely considered a body. The soul is showing through — hence the title of this record. Sex symbol he most certainly is, even now; but he's a singer of mature good taste and style, and he works harder than ever before on this album to show the various aspects of his gutsy, hard-driving ability. He picked the songs himself, so cannot complain about anything. But I'll Share My World With You isn't as strong as most of the others; and

I Don't Want To Be Right isn't of the top drawer. The rest are ruddy marvellous . . . with the Blossoms adding vocal depth, Tom roars through Runnin' Bear, Ain't No Sunshine When She's Gone, Letter to Lucille, Ballad of Billie Joe, and the evocative Since I Loved You Last. He's out of all that headlined hoop-hah, is Tom. He's into a situation where his voice is getting full credit. Chart successes or no, he's singing better than ever.



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